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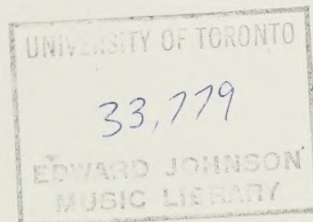
Zweite Symphonie

VON

ERNST KŘENEK

Op. 12

⟨1922⟩

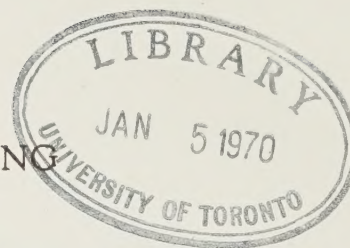


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ORCHESTERBESETZUNG



1 kleine Flöte (auch große)

2 Flöten

2 Oboen

1 Klarinette in Es

3 Klarinetten in A (B)

1 Baßklarinette in B

2 Fagotte

1 Kontrafagott

6 Hörner in F

4 Trompeten in C

3 Posaunen

Kontrabaß-Posaune

Tuba

Pauken, Große Trommel, kleine Trommel,

Rührtrommel, Becken, Tamtam

Celesta

Streichquintett

M

1001

K88

op. 12

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Zweite Symphonie.

Ernst Křenek, Op. 12.
(1922)

I.

Andante sostenuto. (Tempo I.)

Kleine Flöte.

2 grosse Flöten.

2 Oboen.

Es-Klarinette.

*3 Klarinetten
in A.*

*Bass-Klarinette
in B.*

2 Fagotte.

Kontrafagott.

6 Hörner in F.

*4 Trompeten
in C.*

*3 Posaunen
u.
Tuba.*

*Kontra-Bass-
Posaune.*

Pauken.

Schlagzeug.

Celesta.

*I.
Violine.*

*II.
Viola.*

Violoncell.

Kontrabass.

Wien - Berlin, 22. III. 1922.

*) klingt eine Oktave höher.

Fag. I. *pespr.*
 Tub. *pp*
 I. *2. Pult.*
 Viol. I. *Alle.*
 Viol. II. *pespr.*
 Vla. *pespr.*
 Vcll. *pespr.*
 Kb. *pizz. pp*

Fl. III. *p*
 Fl. I. *p*
 Fl. II. *p*
 Ob. I. *mf cresc. f*
 Klar. I. *mf cresc. f*
 Klar. II. *mf cresc. f*
 Fag. I. *cresc.*
 Fag. II. *mf cresc. f*
 Kfg. *mf cresc. f*
 I. II. *mf cresc. f*
 Hörn. (F.) *mf cresc. f*
 III. *mf cresc. f*
 Cel. *mf*
 I. *div. zus. die Hälfte. pp*
 Viol. I. *Alle. div. mf cresc. f*
 Viol. II. *mf cresc. f*
 Vla. *pespr. cresc. mf f*
 Vcll. *cresc. arco mf cresc. f p*
 Kb. *mf cresc. f p*

3. Klar. (Es) nimmt R-Klar.
die II. Hälfte. p
pizz. p

1

Fl. III. *f*

Fl. I. II.

I. II. Klar. (A)

III.

Basskl. (B.) *mf*

Fag. I. *p*

Hörn. III. (F.) IV.

pp dolciss.

pp dolciss.

ged.

ged. *p*

1

I. Viol. *mf* *dim.*

II.

Vla. *mf*

Vcll. *pp*

Kb. *p*

p

pespr.

arra.

Ob. I. *pp espr.*

I. II. Klar. (A)

III.

Basskl. (B.) *p*

II. Hörn. (F)

IV.

Cel.

1. p

espr.

II. ged.

IV. ged.

I. Viol.

II.

Vla. *pp dolce*

Vcll.

Kb.

div. à 3

pp

que. div. pp

rit. - - - [2] a tempo

Ob. I. II. *mf* *a2.*

Fag. I. II. *offen!* *p* *mf*

Hörn. I. II. *offen!* *p*

Hörn. III. IV. *p*

V. VI. *p*

Tub. *p*

Pk. *pp*

Cel. *pp*

Viol. I. II. *rit. - - - [2] a tempo*

Vcllo. *dolce* *pp* *pizz.* *mf* *arco* *mf*

Kb. *pp* *mf*

Ob. I. II. *a2. cresc.* *ff*

Klar. I. (A.) II. *mf* *ff*

Fag. I. II. *mf*

Hörn. III. (F.) *f*

Trp. (C.) I. II. *f sempre*

Trp. III. *f sempre*

Pos. I. *f* *ff sempre*

Pos. III. *f*

Pk. *f*

Viol. I. II. *f*

Vcllo. *f*

Kb. *f*

3

Basskl.
(B.)

Fag. I.
II.

Kfag.

I. II.
Hörn.
(F.)
III.

I. II.
Pos.
III.

Pk.

Viol. I.

Viol. II.

Viola.

Cello.

Double Bass.

arco

ff

3

f sul G.

f sul G.

f espr.

f espr.

Handwritten musical score for the first system of "Die Lorelei" by Robert Schumann. The score is for a full orchestra and includes parts for Clarinet I and II, Bassoon I and II, Flute I and II, Horn I, II, III, and IV, Trumpet I, II, III, and IV, and Tuba. The music is in 3/4 time and features a variety of musical notations including rests, eighth notes, quarter notes, and sixteenth notes. Dynamic markings like "p" (piano) and "mf" (mezzo-forte) are present. The score is written in ink on aged paper.

Handwritten musical score for Violins I and II, Viola, Cello, and Double Bass. The score is in 3/4 time and consists of six measures. The Violins I and II parts are in treble clef, Viola is in alto clef, and Cello and Double Bass are in bass clef. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'.

Fl. I. II. *a2*
Ob. I. II. *a2*
Klar. I. II. *a2*
Baschl. (B.) *f*
Fag. I. II. *a2*
Kfag. *f*
Hörn. I. II. *f*
III. *f*
IV. *f*
V. *f*
VI. *f*
Trp. I. *f*
Tub. *f*
Viol. I. *f*
II. *f*
Vcl. *f*
Kb. *f*

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are:

- Fl. I. II.
- Ob. I. II.
- I. II. Klar. (K.)
- III. Klar. (K.)
- Basskl. (B.)
- Fag. I. II.
- I. II. Hörn. (F.)
- III. Hörn. (F.)
- IV. Hörn. (F.)
- V. Hörn. (F.)
- VI. Hörn. (F.)
- Trp. I. (C.)
- Pos. III.
- I. Viol.
- II. Viol.
- Vla.
- Vcll.
- Kb.

The score is written in 4/4 time. The key signature is one flat (B-flat). The dynamics range from *ff* (fortissimo) to *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks. The page is numbered 22 in the bottom right corner.

U.E. 7580.

Ob. I. II.
 I. II.
 Klar. (K.)
 III.
 Fag. I. II.
 Kfag.
 Hörn. III. (F.) IV.
 V.
 VI.
 I. II.
 Trp. (C)
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 Pk.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Cb.

5

Ob. I. II. *fff* *a2*
 Klar. (A.) I. II. *ff* *a2* *p*
 Fag. I. II. *fff* *a2*
 Kfag. *fff*
 Hörn. III. IV. *fff*
 V. VI. *fff*
 Trp. (C) I. II. *cresc.* *fff*
 III. IV. *fff*
 Pos. I. II. *cresc.* *fff* *a2*
 Tub. III. *fff*
 Pk. *fff*
 Gr. Tr. *pp*

5

Viol. I. *fff* *p*
 Viol. II. *fff* *p*
 Vla. *fff* *p*
 Vcll. *fff* *pizz.* *p*
 Kb. *fff* *pizz.* *p*

Ob. I.

Horn IV.
(F)

II.

Pos.

III.

I.

Viol.

II.

Vla.

Vcll.

Kb.

poco a poco accelerando.

Fl. III.

Ob. I.

II.

I. II.

Klar.
(B.)

III.

Basskl.
(B.)

Fag. I.

II.

Hörn.
(F)

IV.

Trp. I.
(C.)

nimmt kl. Flöte!

f

mf

I.

mf

mf

mf

cresc. sempre

mf

mf

mf

poco a poco accelerando

I.

Viol.

II.

Vla.

Vcll.

Kb.

cresc. sempre

mf cresc. sempre

This page of a musical score is for a symphony, featuring staves for various instruments. The instruments listed on the left are:

- Fl. I. II.
- Ob. I. II.
- Clar. (A.) I. II. III.
- Bass. (B.)
- Fag. I. II.
- Hörn. (F.) I. II. III.
- Trp. (C.) I. II. III.
- Viol. I. II.
- Viola.
- Vcll.
- Kb.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *cresc.*. The time signature is 2/4. The key signature is one sharp (F#). The score is written for a full orchestra, with each instrument part clearly delineated on its own staff.

6

ff

U. E. 7580.

molto accelerando - - - - - *Allegro agitato. (Tempo II.)*

Kl. Fl.
 Fl. I. II.
 Ob. I. II.
 I. II.
 Klar. (F.) III.
 Basskl. (B.)
 Fag. I. II.
 Klaf.
 I. II.
 Hörn. III. (F) IV.
 V. VI.
 I. II.
 Pos. III.
 Tub.
 Pk.

molto accelerando

Allegro agitato. (Tempo II.)

I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

U.E. 7580.

Kl. Fl.
Fl. I. II.
Ob. I. II.
Es-Klar.
Klar. I. (H.) II.
Basskl. (B.)
Fag. I. II.
I. II.
Hörn. III. (F) IV.
V. VI.
II.
Trp. (C) IV.
I. Viol.
II.
Vla.
Vcll.
Kb.

Musical score for orchestra, measures 1 through 7. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Fagot), brass (Horn, Trumpet, Trombone), strings (Violin, Viola, Violoncello, Kontrabaß), and percussion (Kl. Fl.). The key signature is one flat (B-flat). The score features various dynamics such as *ff* (fortissimo) and *sf* (sforzando), and articulation marks like *acc.* (accents). A boxed measure number "7" is present at the end of the first system.

Fl. I. II.
 Ob. I. II.
 Es-Klar.
 I. II.
 Klar. (A.) III.
 Basskl. (B.)
 Fag. I. II.
 I. II.
 Hörn. III. (F) IV.
 V. VI.
 I. II.
 Trp. (C) III. IV.
 Pos. I.
 Kl. Tr.
 I. Viol.
 II. Viol.
 Vla.
 Vcll.
 Kb.

The musical score is written for a symphony orchestra. The top system contains the woodwind and brass sections, while the bottom system contains the string section. The instruments are listed on the left side of the page. The score includes various musical notations such as notes, rests, dynamics (ff, f, mf), and articulation marks (accents, slurs). The key signature has one sharp (F#) and the time signature is 3/4. The page number 20 is in the top left corner.

Klar. I.
(F.) II.

Flg. I.
II.

Kflg.

I.
II.

Hörn. III.
(F) IV.

V.

Tu b.

I.
Viol. II.

Vi.

Cell.

Kb.

Handwritten musical score for the first system of "Die Lorelei" by Robert Schumann. The score is for a full orchestra and includes parts for Oboe (Ob.), Bassoon (Fag.), Horns (Hörn.), Trumpets (Trp.), Trombones (Pos.), Violins (Viol.), Violas (Vla.), Cellos (Vcll.), and Double Basses (KB.). The music is in 3/4 time and features various dynamics such as *ff*, *f*, and *sf*, as well as articulations like *pizz.* and *arco*. The score is written in a clear, handwritten style with many corrections and markings.

This is a page from a musical score, likely for a symphony. The page is numbered '8' in the top right corner. The score is written for a large orchestra, with staves for the following instruments:

- Fl. I. II.
- Ob. I. II.
- E♭s-Klar.
- Klar. I. II. (A.)
- Fag. I. II.
- Kfag.
- Hörn. III. IV. (C.)
- V. VI.
- Tr. (C.) I. II. III. IV.
- Pos. I. II. III. IV.

The score includes various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The notation is in a standard musical staff format, with clefs and key signatures indicating the instrument's part. The page is a single system, with the music continuing on the next page.

Viol. I. *ff* *div.* *arco*

Viol. II. *ff* *arco*

Viola. *ff*

Cell. *ff*

DB. *ff*

8

[illegible]

I. II. Klar. (K) III. Flag. I. II. Kflag. Hörn. III. IV. (F.) V. VI. Pos. III. Tub. Kb.-Pos. I. Viol. II. Vla. Vcll. Kb.

Musical score for measures 1-10 of the first system. The score includes parts for Clarinets, Flutes, Oboes, Horns, Bassoons, Trumpets, Trombones, and Double Basses. The key signature is B-flat major, and the time signature is 2/4. The music features various dynamics such as *f*, *ff*, *mf*, and accents.

Kflag. I. II. Hörn. III. IV. (F.) V. VI. I. II. Tr. (C.) III. IV. I. II. Pos. III. Tub. Kb.-Pos. Kb.

Musical score for measures 11-20 of the second system. The score continues with parts for Clarinets, Horns, Trumpets, Trombones, and Double Basses. The key signature is B-flat major, and the time signature is 2/4. The music features various dynamics such as *f*, *ff*, *mf*, and accents.

I. Viol. II. Vla. Vcll. Kb.

Musical score for measures 21-30 of the third system. The score includes parts for Violins, Viola, Violoncello, and Double Bass. The key signature is B-flat major, and the time signature is 2/4. The music features various dynamics such as *ff*, *sempre*, and accents.

Kl. Fl. I. II.
 Fl. I. II.
 Ob. I. II.
 Es-Klar.
 Klar. III. (A)
 I. II.
 Basskl.
 Fag. I. II.
 Hörn. I. II.
 III. IV. (E)
 V. VI.
 I. II.
 III. IV. (C)
 I. II.
 Pos.
 III.
 Tub.
 Kb.-Pos.
 Pk.
 Beck.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

11

Kl. Fl. *ff*
 Fl. I. *al*
 Fl. II. *ff*
 Ob. I. *ff*
 Ob. II. *ff*
 Es-Klar. *ff*
 I. II. *ff*
 Klar. (B) *ff*
 III. *ff*
 Basskl. (B.) *ff*
 Fag. I. *ff*
 Fag. II. *ff*
 Kfag. *ff*
 I. II. *ff*
 Pos. *ff*
 III. *ff*
 Tüb. *ff*
 Pk. *ff* *sempre*

11

I. *ff*
 Viol. *ff*
 II. *ff*
 Vla. *ff*
 Vcll. *ff* *sempre*
 Kb. *ff* *sempre*

Fl. I. *al*
 Fl. II. *ff*
 Ob. I. *ff*
 Klar. I. *ff*
 (B) II. *ff*
 Horn I. *f*
 (F) *3*
 I. *sul G.*
 Viol. *f*
 II. *3*
 Vla. *3*
 Vcll. *3*
 Kb. *3*

Fl. I. II. *I. ff*

Ob. I.

Es-Klar.

Klar. I. II. (B)

Basskl. (B)

Fag. I.

Horn II. (F)

I. f

Viol. I. II.

Vla.

Vcll.

Kb.

Fl. I.

Ob. I.

Es-Klar.

I. II. Klar(B)

III.

Fag. I. II.

Kfag.

I. II. Horn (F)

III.

I. Viol.

II.

Vla.

Vcll.

Kb.

U. E. 7580.

KZ. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. III.
 Basskl. (B.)
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn. III.
 (F) IV.
 V.
 VI.
 I. II.
 Tr. (C) III. IV.
 I. II.
 Pos. III.
 Tüb.
 I.
 Viol. II.
 Vla.
 Vcll.
 Kb.

Musical score for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Violins, Violas, Cellos, and Double Basses. The score includes dynamic markings like *ff* and *a2*, and articulation like *tr* and *acc*.

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Fag. II.
 I. II.
 Hörn.
 III. IV.
 I.
 Viol.
 II.
 Vla.
 Viol.
 Kb.
 Basskl. (B.)
 Fag. I.
 II.
 I.
 Hörn. (F.)
 III.
 Tr. I.
 (C.) II.
 I. II.
 Pos.
 III.
 I.
 Viol.
 II.
 Vla.
 Viol.
 Kb.

Musical score for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Violins, Violas, Cellos, Double Basses, and a Piano. The score is written in German and includes dynamic markings like 'ff' and 'p'.

This is a page from a musical score, likely for a symphony, written in German. The page contains staves for various instruments, including woodwinds, brass, strings, and percussion. The score is written in 5/4 time and includes dynamic markings such as *ff* (fortissimo) and *cresc. sempre* (crescendo sempre). The page is numbered 14 in the top left corner. The instruments listed on the left include Kl. Fl. (Clarinet), Fl. I. II. (Flute), Ob. I. II. (Oboe), Es-Klar. (E-flat Clarinet), I. II. (Trumpet), Klar. (B.) III. (Clarinet in B-flat), Basskl. (B.) (Bassoon), Fag. I. II. (Bassoon), II. (Horn), IV. (Horn), Tr. I. (C.) (Trumpet in C), I. II. (Trumpet), Pos. III. (Posaune), I. (Violin), II. (Violin), Vla. (Viola), Cell. (Cello), and Kb. (Double Bass). The score is written in German, with instrument names and dynamic markings in italics. The page is numbered 14 in the top left corner. The instruments listed on the left include Kl. Fl. (Clarinet), Fl. I. II. (Flute), Ob. I. II. (Oboe), Es-Klar. (E-flat Clarinet), I. II. (Trumpet), Klar. (B.) III. (Clarinet in B-flat), Basskl. (B.) (Bassoon), Fag. I. II. (Bassoon), II. (Horn), IV. (Horn), Tr. I. (C.) (Trumpet in C), I. II. (Trumpet), Pos. III. (Posaune), I. (Violin), II. (Violin), Vla. (Viola), Cell. (Cello), and Kb. (Double Bass). The score is written in 5/4 time and includes dynamic markings such as *ff* (fortissimo) and *cresc. sempre* (crescendo sempre). The page is numbered 14 in the top left corner.

15

Kl. FL. *ff*

FL. I. II. *ff*

Ob. I. II. *ff*

Es-Klar. *ff*

I. II. *ff*

Klar. (B.) III. *ff*

Basskl. (B.) *ff*

Fag. I. II. *ff*

Kfag. *ff*

I. II. *ff*

Hörn. III. IV. *ff*

V. VI. *ff*

I. II. *ff*

Tr. (C.) III. VI. *ff*

I. Pos. *ff*

III. *ff*

Pk. *f*

15

I. Viol. *ff*

II. *ff*

Vla. *ff*

Vcll. *ff*

Kb. *ff*

17

Fl. I. II.

Ob. I. II.

Klar. III. (B.)

Fag. I.

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

p

a2

pp

I.

p

17

pp

pp

cresc.

p

Ob. I. II.

I. II. Klar. (B.) III.

Fag. I. II.

Horn IV.

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

cresc.

a2

mf

mf

f

mf

IV.

f

p

cresc.

mf

cresc.

p

cresc.

mf

cresc.

mf

Fl. I. II. *mf*
Ob. I. II. *mf*
Es-Klar.
Klar. I. II. *mf*
(B.)
III. *mf*
Fag. I. II. *f*
Kfag. *f*
Horn. I. II. *f*
III. *f*
IV. *f*
V. *f*
VI. *f*
Pos. I. *f*
Pk. *f*
I. *f*
Viol. II. *f*
Vcl. *f*
Kb. *f*
arco

The musical score is written for a full orchestra and strings. The woodwinds (Flute, Oboe, E-flat Clarinet, Clarinet in B-flat, Bassoon, Contrabassoon) and brass (Horn, Trumpet, Trombone, Tuba) sections are primarily in the upper staves. The strings (Violin, Viola, Violoncello, Kontrabaß) are in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and strings play melodic lines, while the brass provides harmonic support. The string section includes a section marked 'arco' (arco).

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Basskl. (B.)
 Fag. I.
 II.
 Kfag.
 Hörn. I.
 II.
 III.
 IV.
 V.
 VI.
 I. II.
 Tr. (C')
 III. IV.
 I. II.
 Pos.
 III.
 Tüb.
 Pk.

I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

Kl. Fl.
Fl. I.
II.
Obo. I.
II.
I. II.
Klar. (B.) III.
Basskl. (B.)
Fag. I.
II.
I. II.
Hörn (F.) III. IV.
I. II.
Pos. III. Tub.
Kb.-Pos.
Beck.
I.
Viol. II.
Vla.
Vcll.
Kb.

zus. schlagen!
ff
f espr.
III. f espr.
ff espr.
div. pizz.
ff
ff
ff

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Basskl. (B)
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn. III.
 IV.
 V.
 VI.
 I. II.
 Tr. (C)
 III. IV.
 I. II.
 Pos.
 III.
 Tüb.
 Kb.-Pos.
 Pk.
 Kl. Tr.
 Lührtr.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

Musical score for page 19, featuring various instruments and dynamics. The score includes measures 1 through 5, with a repeat sign at measure 19. Dynamics include *ff*, *cresc.*, *cresc. molto*, *tr.*, and *ff*. The key signature is one sharp (F#).

*L'istesso tempo. (Wichtig, nicht zu schnell.)***20**

Kl. Fl. *ff*
 Fl. I. II.
 Ob. I. II.
 Es-Klar.
 I. II. Klar. (B.) III.
 Basskl. (B.)
 Fag. I. II.
 Klfag.
 I. II. Hörn. III. (F) IV. V. VI.
 I. II. Tr. (C.) III. IV.
 I. II. Pos. III. Tub.
 Kb.-Pos.
 Pk.
 Rührtr.
 Gr. Tr.

*L'istesso tempo. (Wichtig, nicht zu schnell.)***20**

I. Viol.
 II. Viol.
 Vla.
 Vcll.
 Kb.

Ob. I.
II.

Klar. III.
(B.)

Basskl.

I.
II.

Hörn. III.
(F.)
IV.
V.
VI.

Tr. I.
(B.)

Pos. I.
II.

Pk.

I.
Viol.

II.

Vla.

Vcll.

Kb.

ff *mf* *p* *mf* *p*

α2 *I. f*

21 *Nicht schleppen!*

Fl. I.

Klar. III.
(B.)

Basskl.
(B.)

Fag. I.
II.

Kfag.

Pk.

mf *p* *pp*

21

I.
Viol.

II.

Vla.

Vcll.

Kb.

pp *pp* *pp*

Fl. I. II.

Klar. (B.) I. II. III.

Fag. I. II.

Viol. I. II.

Vcl.

Vcll. u. Kb.

die Hälfte.

p dim. sempre

Klar. (B.) I. II. III.

Basskl. (B.)

Viol. I. II.

Vcl.

Vcll. u. Kb.

div.

pp

Basskl. (B.)

Pos. III. Tub.

Kb. - Pos.

Viol. I. II.

Vcl.

Vcll.

Kb.

(m. d.)

p

pp

Halb so schnell. (♩ = ♩) (quasi Tempo I.)

22

Klar. III. *(m. D.)*

I. II. *(m. D.)*

Hörn. (F.) *(m. D.)*

IV. *p*

I. *alle. pp*

Viol. II. *pp*

Vla. *pp*

Vcll. *pp*

Kb. *pp*

I. II. *II. p.*

Klar. III. *poco - a -*

I. *poco - a -*

Viol. II.

Vla.

Vcll.

Kb.

I. II. *poco - cresc. mf*

Klar. (B.) *poco - cresc.*

III. *poco - cresc.*

Fag. I. *mf*

II. *mf*

I. *poco a poco cresc.*

Viol. II. *p poco a poco cresc.*

Vla. *p poco a poco cresc.*

Vcll. *poco a poco cresc.*

Kb.

23

Kl. Fl.

Fl. I.

II.

Ob. I.

II.

I. II.

Klar. (B.)

III.

Basskl. (B.)

Fag. I.

II.

II.

Hörn. (F.)

III.

Tr. I.

II.

(C.)

23

I.

Viol.

II.

Vla.

Vcll.

Kb.

f

mf

ff

cresc.

pizz.

arco

ff cresc.

ff cresc.

Poco più mosso.

Fl. I. II.
 Ob. I. II.
 Es-Klar.
 Klar. (B.) I. II.
 Basskl. (B.)
 Fag. I. II.
 Hörn. (F.) I. II.
 Tr. I. (C.)
 Pos. I. II.
 Tub. III.

Poco più mosso.

Viol. I.
 Viol. II.
 Vla.
 Vcll.
 Kb.

Fl. I. II. *ff*
 Ob. I. II. *ff*
 Es-Klar. *ff*
 Klar. I. II. *ff*
 (B.)
 III. *ff*
 Basskl. (B.)
 Fag. I. II. *ff*
 Krag. *ff*
 Hörn. I. II. *mf cresc. molto*
 III. IV. *mf cresc. molto*
 Pos. I. II. *mf*
 III. *f*
 Pk. *mf cresc. molto*
 Viol. I. *ff*
 II. *ff*
 Vla. *ff*
 Vcll. *ff*
 Kb. *ff*

Handwritten musical score for measures 25-28. The score is written on ten staves, with measures 25 and 26 marked by boxed numbers. The instruments and their parts are as follows:

- Fl. I. II.**: Flute I and II, both playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Es-Klar.**: E-flat Clarinet, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Klar. I. (B.) II.**: Clarinet I (B-flat) and II, both playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Basskl. (B.)**: Bass Clarinet (B-flat), playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Fag. I. II.**: Bassoon I and II, both playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Pos. III.**: Bassoon III, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- I. Viol.**: Violin I, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- II. Viol.**: Violin II, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Vla.**: Viola, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Vcll.**: Violoncello, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.
- Kb.**: Double Bass, playing a whole note rest in measures 25 and 26, and a half note in measures 27 and 28.

The score is written in 2/4 time. The key signature has one sharp (F#). The tempo is marked *ff* (fortissimo). The score is written in a cursive hand.

Handwritten musical score for the first system of "Die Lorelei" by Robert Schumann. The score is for a full orchestra and includes parts for Clarinet (B), Bassoon, Horns (F), Trumpets, Percussion, Violins, Viola, Cello, and Double Bass. The music is in 3/4 time and features a variety of dynamics and articulations.

Instrumentation and Parts:

- I. II. Klar. (B.)**: Clarinet in B, first and second parts.
- III. Fag.**: Bassoon.
- I. II. Hörn. (F.)**: Horns in F, first and second parts.
- IV. Tr. (C.)**: Trumpets in C, first and second parts.
- I. Pos.**: Percussion, first part.
- III. Viol.**: Violins, first and second parts.
- Viola**: Viola.
- Vcll.**: Cello.
- Kb.**: Double Bass.

Key Musical Features:

- Tempo/Character:** The score begins with a tempo marking of *Allegretto*.
- Time Signature:** 3/4.
- Key Signature:** One flat (B-flat major or D minor).
- Dynamics:** The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *sfz* (sforzando).
- Articulation:** The score includes various articulation markings such as *acc.* (accent), *stacc.* (staccato), and *leg.* (legato).
- Phrasing:** The score includes various phrasing markings such as *fr.* (fresco), *rit.* (ritardando), and *tr.* (trill).

26

Fl. I. II. *ff sempre*

Ob. I. II. *ff sempre*

I. II. *ff sempre*

Klar. (B.) III. *ff sempre*

Basskl. (B.) *ff*

Fag. I. II. *ff*

Kfag. *ff*

I. II. *ff*

Hörn. III. IV. *ff*

V. VI. *ff*

I. II. *ff*

Fr. (C.) III. IV. *ff*

I. II. *ff*

Pos. III. *ff*

Tub. *ff*

26

I. *ff*

Viol. II. *ff*

Vcl. *ff*

Kb. *ff*

pizz.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for various instruments listed on the left side. The instruments include Flutes (Fl.), Oboes (Ob.), Clarinets (Klar.), Bassoons (Fag.), Horns (Hörn.), Trumpets (Pos.), Trombones (Tub.), Percussion (Pk.), Violins (Viol.), Violas (Va.), Cellos (Vcl.), and Double Basses (Kb.). The score is written in a standard musical notation with staves and notes. Dynamic markings such as *ff* (fortissimo) and *cresc. sempre* (crescendo sempre) are visible. The page is numbered 10 at the bottom right.

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B)
 III.
 I. II.
 Hörn. III.
 (F) IV.
 V.
 VI.
 I. II.
 Tr. (C)
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 I.
 Viol.
 II.
 Vla.
 Vcl.
 Kb.

Musical notation includes notes, rests, trills (*tr*), and dynamics such as *ff* (fortissimo), *cresc.* (crescendo), and *al* (all). The score is written for a large orchestra and woodwind ensemble.

Allegro agitato. (Tempo I.)

Kf. Fl. *fff*
 Fl. I. *fff*
 II. *fff*
 Ob. I. *fff*
 II. *fff*
 Es-Klar. *fff*
 I. II. *fff*
 Klar. (B.) *fff*
 III. *fff*
 Basskl. (B.) *fff*
 Fag. I. *fff*
 II. *fff*
 Kfag. *fff*
 I. *fff*
 II. *fff*
 Hörn. III. *fff*
 IV. *fff*
 V. *fff*
 VI. *fff*
 I. II. *fff*
 Tr. (C.) *fff*
 III. IV. *fff*
 I. II. *fff*
 Pos. *fff*
 III. *fff*
 Tüb. *fff*
 Kd-Pos. *fff*
 Pk. *fff*
 Gr. Tr. *fff*

Allegro agitato. (Tempo I.)

I. *fff*
 Viol. *fff*
 II. *fff*
 Vla. *fff*
 Vcll. *fff*
 Kd. *fff*

XI. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Basskl. (B.)
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn. III.
 (F) IV.
 V.
 VI.
 I. II.
 Tr. (C).
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 Kb.-Pos.
 Pk.
 Str. Tr.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

27
 28

Fl. I. II. *cresc.*
 Ob. I. II. *al. a*
 Es-Klar. *cresc.*
 Klar. (B.) I. II. *cresc.*
 Basskl. *cresc.*
 Fag. I. II. *dim.*
 Kfag. *mf*
 Hörn. I. II. *mf*
 Hörn. III. IV. *al. p*
 Hörn. V. VI. *p*
 Tr. (C.) I. II. *dim.*
 Tr. (C.) III. IV. *mf*
 Pos. I. II. *p*
 Tub. III. *p*
 Kb.-Pos. *p*
 Pk. *mf*
 Gr. Tr. *mf*
 Viol. I. *pp*
 Viol. II. *pp*
 Vla. *mf*
 Vcll. *p sempre*
 Kb. *p sempre*

Klav. I. (B)

Basskl. (B)

Flg. I. II.

Kflg.

Hörn. III. IV.

Pk.

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

28

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 13, No. 1. The score is for a full orchestra and includes parts for Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Trumpet II, Trombone II, Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The music is in 3/4 time and features a variety of instruments playing in different registers. The score is written on a single page with a large, clear, and legible handwriting. The notation includes notes, rests, and dynamic markings such as "pp" and "p". The overall style is that of a personal manuscript or a working draft.

29

Fl. I. II. *mf* *a2*

Ob. I. II. *mf* *a2*

Es-Klar. *f* *a2*

Klar. (B.) I. II. *p* *a2* *mf* *f*

III. *f*

Basskl. (B.) *mf* *f*

Kfag. *mf*

Hörn. (F.) I. II. *mf* *bp.* *f*

III. IV. *mf* *bp.* *f*

Tr. (C.) I. II. *mf* *a2* *bp.*

IV. *mf* *bp.*

Tub. *mf* *IV. p.* *p*

Pk. *p sempre*

29

Viol. I. *f* *prxz.*

II. *f*

Vla. *mf* *f*

Vcll. *zus. prxz.* *arco* *p* *mf* *f*

Kb. *mf* *prxz.*

Kl. Fl.
Fl. I. II.
Ob. I. II.
Es-Klar.
Klar. I. II. (B.)
Fag. I. II.
I. II.
Hörn. III. IV. (F.)
V. VI.
I. II.
Tr. (C.)
III.
Pos. I.
Tub.
I.
Viol. II.
Vcllo.
Kb.

U.E. 7580.

This is a page from a musical score, likely for a symphony, featuring various instruments. The page is numbered 30 at the top center. The instruments listed on the left are:

- Kl. Fl. (Flute)
- Ob. I. II. (Oboe)
- Es-Klar. (E-flat Clarinet)
- I. II. Klar. (B.) (Clarinet in B)
- III. (Clarinet in B)
- Basskl. (B.) (Bassoon)
- Fag. I. II. (Bassoon)
- III. IV. Hörn. (F.) (Horn in F)
- I. VI. (Horn in F)
- I. II. Pos. (Trumpet)
- III. (Trumpet)
- I. Viol. (Violin)
- II. Viol. (Violin)
- Vla. (Viola)
- Vcll. (Cello)
- Kb. (Double Bass)

The score is written in German and includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The music is in 4/4 time, and the key signature is one flat (B-flat major or E-flat minor). The page is numbered 30 at the top center and 30 at the bottom center.

U. E. 7580

Kl. Fl.
Fl. I. II.
Ob. I. II.
Eis-Klar.
I. II.
Klar. (B.) III.
Basskl. (B.)
Fag. I. II.
Kfag.
I. II.
Hörn. III. IV.
V. VI.
Tr. IV. (C.)
Pos. I.
Tub.
Kb.-Pos.
I. Viol.
II.
Vla.
Vcll.
Kb.

Musical score for orchestra and strings, page 61. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoon, contrabassoon, bass clarinet, bagpipes, cor Anglais), brass (trumpets, trombones, tuba, euphonium), and strings (violins, viola, violoncello, double bass). The music is in 2/4 time and features various dynamics like *ff*, *f*, and *sf*, as well as articulation marks like accents and staccato. The key signature has one sharp (F#).

[illegible]

Kl. Fl.
Fl. I. II.
Ob. I. II.
Basskl. (B)
Hörn. V. VI.
Pos. III.
Kl. Tr.
Viol. I. II.
Vla.
Cell.
Kb.

f stacc.
Spring-Bogen.

Kl. Fl. I. II.
 Fl. I. II.
 Ob. I. II.
 Klar. (B.) I. II.
 Fag. I. II.
 Kfag.
 Tr. (C) I. II.
 III. IV.
 Pos. I.
 Kl. Tr.
 Rührtr.
 Viol. I.
 II.
 Vla.
 Vcll.
 Kb.

Fl. I. II.
 Klar. (B.) I. II.
 III.
 Fag. I. II.
 Tr. (C) I. II.
 Pos. I.
 Viol. I.
 II.
 Vla.
 Vcll.
 Kb.

Fl. I. II. *ff*

Ob. I. II. *ff*

Es-Klar. *ff*

I. II. *ff*

Klar. (B.) III. *ff*

Fag. I. II. *ff*

Kfag.

I. II. *ff*

Hörn. (F.) III. IV. *ff*

I. II. *ff*

Pos. III. *f*

Tub. *f*

I. *ff*

Viol. II. *ff*

Vla. *ff*

Vcll. *ff*

Kb. *ff*

33

FL. I. II.

Ob. I. II.

Es-Klar.

I. II.

Klar (B.) III.

Klag.

I. II.

Hörn. (F) III. IV.

I. II.

Tr. (C.) III. IV.

I. II.

Pos. III.

Tüb.

Pk.

Gr. Tr.

ff *cresc.*

ff *cresc.*

ff *cresc.*

ff *cresc.*

f *II. f* *II. ff* *ff* *cresc.*

f *III.* *II. f* *II. ff* *ff* *cresc.*

33

I.

Viol. II.

Vcl.

Kb.

ff *ff* *ff* *ff* *ff*

f

U.E. 7580:

34

Kl. Fl.

Fl. I. II.

Ob. I. II.

Es-Klar.

I. II.

Klar. (B.) III.

Hörn. III. IV. (F.)

I. II.

Tr. (C.)

III. IV.

I. II.

Pos.

III.

Tub.

Kb.-Pos.

Pk.

Gr Tr.

Beck.

mf (Freih. m. Schwammschläg) *fff*

34

I.

Viol.

II.

Vla.

Vcll.

Kb.

35

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn. III.
 (F) IV.
 V.
 VI.
 I. II.
 Tr. (C.)
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 Kb.-Pos.

35

I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

Poco pesante.

36

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B).
 III.
 Basskl. (B).
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn. III.
 IV.
 V.
 VI.
 I. II.
 Tr. (C).
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 Kb.-Pos.
 Pk.
 Beck.

Poco pesante.

36

I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

37

KL. Fl.

Fl. I. II.

Ob. I. II.

Es-Klar.

I. II. Klar. (B.) III.

Basskl. (B.)

Fag. I. II.

Kfag.

I. II.

Hörn. III. (F.) IV.

V. VI.

I. II. Tr. (C) III. IV.

I. II. Pos. III. Tub.

Kb.-Pos.

Pk.

Kl. Tr.

Rührt.

Gr. Tr.

Halbes Tempo (♩ = ♩)

37

I. Viol.

II.

Vla.

Vcll.

Kb.

Halbes Tempo. (♩ = ♩)

Ob. I. II.

Klar. I. (B.)

Fag. I.

Hörn I. (F.)

Pk.

Cel.

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

p

pp

(m. D.)

mf

38

Basskl. (B.)

Fag. I. II.

Hörn II. (F.)

Tr. IV. (C.)

Pk.

Cel.

38

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

pp

ppp

Fl. I. II.
 Ob. I.
 I. II.
 Klar. (B.)
 III.
 Fag. II.
 Cel.
 I. Viol.
 II.
 Vla.
 Vcll.
 Kb.

Musical score for measures 1-8. The score includes parts for Flute I & II, Oboe I, Clarinets I & II, Bassoon II, Cello, Violins I & II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p*, *pp*, *ppp*, and *pppp*. Performance markings include *p ospr.* and *pp sempre*.

Cel.
 I. Viol.
 II.
 Vla.
 Vcll.
 Kb.

Continuation of the musical score for measures 9-16. The parts for Cello, Violins I & II, Viola, Violoncello, and Double Bass are shown. Dynamics include *p*, *ppp*, and *pppp*. Performance markings include *deutlich* and *perdendosi*.

II.

Allegro deciso, ma non troppo.

I.
Violinen.

II.

Viola.

Violoncell.

Kontrabass.

Fl. I.
II.

Ob. I.
II.

I.
Viol.

II.

Viola.

Viol.

Kb.

Ob. I.
II.

Klar. I.
(B.) II.

IV.
Horn.
(F.)

II.

I.
Viol.

II.

Viola.

Viol.

Kb.

40

Fl. I. II. *f* *ff* *a2*

Ob. I. II. *f* *ff* *a2*

Es-Klar. *f* *ff*

Klar. I. II. *f* *ff* *a2*

Klar. (B.) III. *f* *ff*

Fag. I. II. *ff* *a2* *ff*

KFag. *ff*

Horn. I. II. *ff* *(often)*

Horn. III. IV. *ff*

V. VI. *ff*

Tr. I. II. *ff* *a2*

Pos. I. *ff*

40

I. Viol. *f*

II. Viol. *f*

Vla. *f*

Vcll. *f*

Kb. *f*

U.E. 2580.

KL. Fl.

Fl. I.
II.

Ob. I.

Es-Klar.

I. II.
Klar.
(B.)
III.

Basskl.
(B.)

Fag. I.
II.

II.
Hörn F.

III. IV.

Tub.

I.
Viol.

II.

Vla.

Vcll.

Kb.

KL. Fl.

Fl. I.
II.

Tr. III.
(C.)

I. II.
Pos.
III
Tub.

I.
Viol.

II.

Vla.

Vcll.

Kb.

111

FL. I. II. *ff cresc. sempre*

Ob. I. II. *ff cresc. sempre*

Es-Klar. *ff cresc. sempre*

Klar. I. (B.) II. *ff cresc. sempre.*

Fag. I. II. *ff cresc. sempre*

Kfag.

I. II. *ff*

Hörn. (F.) III. IV. *ff*

I. II. *ff*

Tr. (C) III. IV. *ff*

Pos. III. Tüb. *ff*

Pk. *ff*

44

I. Viol. *fff*

II. *fff*

Vla. *fff cresc. sempre*

Vcll. *fff cresc. sempre*

Kb. *fff cresc. sempre*

45 *appassionato*

Fag. I. II. *ff*
 Kfag.
 I. II. Hörn. (F)
 III. IV.
 I. II. Tr. (C.) *a 2*
 III. IV. *ff*
 I. II. Pos. *a 2*
 III. Tub. *ff*
 Kb.-Pos.
 Pk. *ff*

45 *appassionato*

I. Viol. *sul G. espr.*
 II. *sul G. espr.*
 Vla. *div.*
 Vcll. *f*
 Kb. *f*

Fl. I. II.
 I. II. Tr. (C.) *ff*
 III.
 Pos. I. *ff*
 Pk. *ff*
 I. Viol. *ff*
 II. *ff*
 Vla. *ff*
 Vcll. *ff*
 Kb. *ff*

a 2
mf cresc.
cresc.
cresc.

46

Kl. Fl.
Fl. I.
II.
Ob. I.
II.
Es-Klar.
Klar. I.
(B.) II.
Basskl.
(B.)
Fag. I.
II.
Kfag.
I.
II.
Hörn. III.
(F.) IV.
V.
VI.
I. II.
Tr. (C.)
III.
Pos. III.
Tub.
Pk.
Gr. Tr.

46

I.
Viol.
II.
Vla.
Vcll.
Kb.

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B).
 III.
 Fag. I.
 II.
 IV.
 Hörn. (F).
 VI.
 I. II.
 Tr. (C).
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 Pk.
 Kl. Tr.
 Gr. Tr.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

Musical score for orchestra and strings. The score is written for various instruments including woodwinds, brass, and strings. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *pizz.* (pizzicato). The key signature has one flat (B-flat). The time signature is 4/4. The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves and strings in the lower staves.

47

Kl. Fl.

Fl. I.
II.

Ob. I.
II.

Es-Klar.

I. II.
Klar.
(B.)
III.

I. II.
Pos.
III.
Tub.

Pk.

Kl. Tr.

Gr. Tr.

47

I.
Viol.

II.

Vcl.

Kb.

mp grazioso

p

p

p

Klar. I.
(B.)

I.
Viol.

II.

Vcl.

Kb.

p

p sempre

p grazioso

p grazioso

p grazioso

perdendo

Ob. I. II.

Klar. I. (B)

Tr. I. (C)

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

a2

p

Fl. I. II.

Ob. I. II.

I. II. Klar. (B)

III. Klar. (B)

Basskl. (B)

Fag. I. II.

Tr. I. (C)

a2

mf

mf

II. p

p

stacc.

48

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

pizz.

arco

mf

p

spiccato

p

arco

p

spiccato

pizz.

p

48



1

49

Fl. I. II.

Ob. I. II.

I. II. Klar. (B.)

III.

Basskl. (B.)

Fag. I. II.

Kfag.

II. Hörn (F.)

IV.

Tr. I. (C.)

Pos. III. Tub.

Kb.-Pos.

Pk.

49

I. Viol.

II.

Vcllo.

Kb.

arco

pizz. arco

p stacc.

($d = d$)

Klar. I. (B.) II.

Basskl. (B.)

Hörn. I. (F.) II.

Pk.

($d = d$)

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

50

I. II. Klar. (B.) III.

Fag. I. II.

Hörn. IV. (F.)

II. Pos.

III. Pos.

Pk.

p *mf dim.*

a2 *p*

II. *p*

III. *p*

50

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

mf *p*

mf *p*

mf *p*

mf *p*

mf *dim.*

Fl. I. II. *mf* *sf* *sf*

Ob. I. II. *mf* *sf* *sf*

Fag. I. *mf* *sf* *sf*

Kfag. *p* *mf* *sf*

Tr. I. II. (C.) *mf* *sf* *sf*

Pk. *p* *mf* *sf*

I. Viol. *mf* *sf* *sf*

II. *mf* *sf* *sf*

Vla. *p* *mf* *sf*

Vcll. *spicc.* *mf* *sf*

Kb. *p sempre stacc.* *mf* *sf*

Fl. I. II. *mf* *sf* *sf*

Ob. I. *mf* *sf* *sf*

Fag. I. *mf* *sf* *sf*

I. II. *mf* *sf* *sf*

Hörn. II. (F) *mf* *sf* *sf*

III. *mf* *sf* *sf*

Tr. I. II. (C.) *mf* *sf* *sf*

I. II. *mf* *sf* *sf*

Pos. *mf* *sf* *sf*

III. *mf* *sf* *sf*

Pk. *mf* *sf* *sf*

I. Viol. *mf* *sf* *sf*

II. *mf* *sf* *sf*

Vla. *mf* *sf* *sf*

Vcll. *mf* *sf* *sf*

Kb. *mf* *sf* *sf*

51

Kl. Fl.

Fl. I. II.
cresc.

Ob. I. II.
cresc.

Es-Klar.
f cresc.

I. II.
Klar. (B.)
III.
f cresc.

I. II.
Hörn. IV. (F.)
III.

I. II.
Tr. (C.)
III.
mf

I. II.
Fag.
III.
f

I.
Viol.
II.
f spicc.

Viola.
f spicc.

Vcll.

Kb.

Kl. Fl.
Fl. I.
II.
Ob. I.
II.
Es-Klar.
I. II.
Klar. (B.)
III.
Basskl. (B.)
Fag. I.
II.
Kfag.
Tr. I.
(C.)
II.
I. II.
Pos.
III.
Tub.

I.
Viol.
II.
Vla.
Vcll.
KB.

Fl. I. II.
Ob. I. II.
Eis-Klar.
Klar. I. II. (B.)
 III.
Basskl. (B.)
Fag. I. II.
KFag.
Hörn. I. II. (F)
 III. IV.
Tr. I. (C.)
 II.
Viol. I.
 II.
Vcll.
Kb.

The musical score is written for a full orchestra. The instruments listed on the left are: Flute (I, II), Oboe (I, II), Eiss-Klarinet (Eis-Klar.), Clarinet (I, II, B.), Bassoon (B.), Bassoon (B.), Horn (I, II, F), Horn (III, IV), Trumpet (I, C.), Violin (I, II), Viola, Violoncello (Vcll.), and Kontrabaß (Kb.). The score is written in 2/4 time and has a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'a2' (second ending). The page number 91 is located in the top right corner.

53

Handwritten musical score for Violins I and II, Viola, Cello, and Double Bass. The score is in 3/4 time and features a crescendo leading to a fortissimo (fff) section. The Violins I and II parts are marked 'ff cresc.' and 'fff' respectively. The Viola part is marked 'cresc.' and 'fff'. The Cello and Double Bass parts are marked 'cresc.' and 'fff'.

a2

54

Fl. I. II. *pp scherzando, stacc.*

Ob. I. II. *pp scherzando, stacc.*

Basskl. (B.) *pp*

Kfag. *pp*

Tub. *pp*

Pk. *p*

Gr. Tr. *pp*

54

I. Viol. *pp*

II. Viol. *pp*

Vla. *pp*

Vcll. *pp*

Kb. *pp*

arco

pizz.

Fl. I. II.

Ob. I. II.

Basskl. (B.)

Kfag.

Tub.

I. Viol.

II. Viol.

Vla.

Vcll.

Kb.

[illegible]

57

Ob. I.
 II. *pp*
 Klar. I.
 (B.) II. *pp*
 Fag. I. *pp*
 Tr. I.
 (C.) II. *a2*
 I. *mf*
 Pos. *f*
 III. *f*
 Pk. *f*
 Viol. I. *pp*
 II. *pp*
 Vla. *pp*
 Vcll. *f*
 Kb. *f*

57

58

Kl. Fl. *a2*
 Fl. I. *f*
 II. *f*
 Ob. I. *f*
 II. *f*
 Es-Klar. *f*
 Klar. I. *a2*
 (B.) II. *f*
 Basskl. (B.) *f espr.*
 Horn I. (F.) *I. pespr.*
 Tr. I. *f*
 (C.) II. *f*
 Pk. *f*

58

Viol. I. *pizz.*
 II. *f*
 Vla. *f espr.*
 Vcll. *f*
 Kb. *f*

Fl. I. *sempre*

Klar. I. (B.)

I. *mf*

Hörn. IV. (F)

VII. *mf*

I. *mf* *sonore* *arco*

Viol. II. *mf* *sonore*

Vla. *mf* *sonore* *pizz.*

Vcll. *mf*

Kb. *mf*

Fl. I. II. 59 *al*

Ob. I. II. *ff* *al*

Klar. I. (B.) *f espr.*

IV. *ff*

Hörn. (F) *ff*

VII. *ff*

I. *ff* *espr.*

Viol. II. *ff*

Vla. *ff*

Vcll. *ff*

Kb. *ff*

Fl. I.
II.

Ob. I.
II.

Klar. I.
(B.) II.

Fag. I.
II.

IV.
Hörn.
(F.)
VI.

I.
Viol.
II.

Viola.

Cell.

Kb.

mf

f

dim.

dim. molto

[illegible]

Quasi Tempo I des I. Satzes.

(Andante sostenuto) (ungefähr ♩ = 6)

rit. - - - - -

FL. I. II.

Basskl. (B.)

Fag. I. II.

I. II. (m. D.) pp

Hörn. (F.) III. (m. D.) pp

III. IV. IV. (m. D.) pp

I. Viol. ppp

II.

Vla.

Vcll.

Kb.

Tempo I. (Allegro deciso.)

(Etwas schneller als anfangs.)

FL. I. II.

Ob. I. II.

Tr. II. (C.)

Pk. pp cresc. sempre

I. Viol. p

II.

Vla.

Vcll.

Kb.

* für Bassklar. mit C. In diesem Falle bleibt der Takt im 1. Fag. aus.

60

U.E. 2580.

poco rit. Poco meno.

[illegible]

Fl. I.
Fl. II.

Ob. I.

Fag. I.

I.
Viol.

II.

Vcl.

Vcll.

Kb.

62 α 2

mf

mf stacc.

mf

f energico

pizz.

f

63

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 135. The score is for a full orchestra and includes parts for Flute I and II, Oboe I and II, Clarinet in E-flat, Violin I and II, Viola, Cello, and Double Bass. The music is in 3/4 time and G major. The score shows measures 1 through 4, with various musical notations including notes, rests, dynamics (mf, f, marc), and articulation (stacc). The score is written in a clear, professional hand, with a key signature of one sharp (F#) and a 3/4 time signature. The instruments are listed on the left side of the page, and the measures are numbered at the bottom of each staff.

[illegible]

Fl. I.
II.

I.
Viol.

II.

Vla.

Cell.

KB.

cresc. poco a poco

p

p spicc. cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Handwritten musical score for the first system of "Die Lorelei" by Robert Schumann. The score is for a full orchestra and includes parts for Flute I and II, Horns I and II, Violins I and II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows the beginning of the piece with various dynamics like *p*, *mf*, and *f*, and markings such as "a2." and "cresc. sempre".

Kl. Fl. *mf*
 Fl. I. II. *mf*
 Fag. I. II. *f*
 Kfag. *mf*
 I. *mf*
 Viol. II. *mf*
 Vla. *mf*
 Vcll. *mf*
 Kb. *mf*

cresc.

Kl. Fl. *f*
 Fl. I. II. *f*
 Ob. I. II. *ff*
 Es-Klar. *ff*
 I. II. *ff*
 Klar. (B.) III. *ff*
 Fag. I. II. *ff*
 Kfag. *ff*
 Pos. III. *f*
 Tub. *f*
 Pk. *f*
 I. *ff*
 Viol. II. *ff*
 Vla. *ff*
 Vcll. *ff*
 Kb. *ff*

dim.

U. E. 2580.

Fl. I. II. *ppp* *tr* *ppp*
 Es-Klar. *tr*
 I. II. *ppp*
 Klar. (B.) III. *ppp*
 Basskl. (B.) *ppp*
 Fag. I. II. *ppp*
 Kfag. *ppp*
 I. II. *ppp*
 Hörn. III. IV. *ppp*
 V. VI. *ppp*
 I. II. *ppp*
 Tr. (C.) III. IV. *ppp*
 I. II. *ppp*
 Pos. III. *ppp*
 Tüb. *ppp*
 Kb.-Pos. *ppp*
 Pk. *ppp*
 I. *ppp*
 Viol. II. *ppp*
 Vla. *ppp*
 Vcll. *ppp*
 Kb. *ppp*

68
 68

Fl. I. II.

Ob. I. II.

Klar. I (B.)

Viol. I div. à 4.

Viol. II. div. à 4.

Vla.

Vcll.

Kb.

69

Fl. I.

Klar. I (B.)

Fag. I.

Viol. I.

Viol. II.

Vla.

Vcll.

Kb.

Klar. I.
(B.)

Fag. I.

I.
Viol.

II.

Vla.

Vcll.

Kb.

pp flüchtig

pp

flüchtig

pp flüchtig

Fag. I.

I.
Viol.

II.

Vla.

Vcll.

Kb.

pp

pp

70

I. II.
Klar. (B.)
III.

I.
Viol.

II.

Vla.

Vcll.

Kb.

pp

pp

ppp

dim.

pizz.

pp

21

I. II.
 Klar.
 (B.)
 III.
 Kfag.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

dim.
pp
pp spicc.
arco
pp spicc.

Kl. Fl.
 Fl. I.
 Basskl.
 (B.)
 Fag. I.
 II.
 Kfag.
 Tr. I.
 (C.)
 Pk.
 Gr.Tr.

ppp
ppp flüchtig
relace
relace
relace
relace
(m. D.)
pp
mf
mf

I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

pizz.
p
pizz.
p
pizz.
p

III.

Adagio.

I. Violine.

II. Viola.

Violoncell.

Kontrabass.

arco
pp
tranquillo

pp es. m.

I. Viol.

II. Vla.

Voll.

Kb.

I. Viol.

II. Vla.

Voll.

Kb.

I. Viol.

II. Vla.

Voll.

Kb.

U.E. 2580.

73

Fl. I. II. *ff*

Ob. I. II. *ff*

Es-Klar. *ff*

Klar. I. II. *ff*

Klar. (B.) III. *ff*

Fag. I. II. *ff*

Kfag. *ff*

Hörn. I. II. *ff*

Hörn. (F.) III. IV. *ff*

V. VI. *ff*

Pos. I. II. *ff*

Tub. III. *ff*

Pst. *ff*

Viol. I. *ff*

Viol. II. *ff*

Vla. *ff*

Vcl. *ff*

Kb. *ff*

cresc. molto

p cresc. molto

24

25

76

	5

I. Viol. *poco a poco cresc.*
 II. Viol. *p cresc.*
 Vla. *paspr. poco a poco cresc.*
 Vcll. *poco a poco cresc.*
 Kb. *poco a poco cresc.*

Hörn. I. II. (F) *mf* *al*

Viol. I. *mf* *sonore*

Viol. II. *mf*

Vla. *mf*

Vcll. *p* *mf*

Kb. *mf*

Fg. I. II. *mf* *al*

Ob. I. II. *mf* *al* *cresc.* *f*

Klar. (B) I. II. *mf* *al* *cresc.* *f*

Fag. I. II. *mf* *al* *cresc.*

Hörn. (C) I. II. *f*

Tr. I. II. *mf*

Pos. I. II. *mf*

Viol. I. *cresc.* *f*

Viol. II. *cresc.* *f*

Vla. *cresc.*

Vcll. *cresc.* *f*

Kb. *cresc.* *f*

U.E. 2580.

79

Fz. I. II.

Ob. I. II.

Klar. I. II. (B.) III.

Hörn. III. (F.) IV.

Tr. I. (C.)

Pas. I. II.

Tub. III.

Pk.

Viol. I. II.

Vla.

Vcll.

Kb.

79

U.E. 7580.

[illegible]

Kl. Fl.
 Fl. I.
 II.
 Basskl.
 (B.)
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn III.
 (F) IV.
 V.
 VI.
 I. II.
 Pos.
 III.
 Tüb.
 Kb.-Par.
 Pk.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

ff
mf
pp
dim.
zur.
mf
ff
mf

81
 Kl. Fl.
 I.
 Viol.
 II.
 Vla.
 Vcll. u. Kb.

p
dim.
pp

Poco agitato. (Andante.)

82

Klar. I. (B.) *I. mf espr.* *az* *f espr.* *mf espr.*

Fag. I. II. *mf* *mf espr.*

Horn I. (F.) *mf espr.*

I. Viol.

II. Viol. *p* *p espr.* *p*

Vla. *p*

Vcll.

Kb.

Ob. I. *mf*

Klar. I. (B.) II. *I. mf*

Fag. II. *f*

Horn I.

I. Viol. *p*

II. Viol. *mf*

Vla. *p* *mf*

Vcll. *mf*

Kb. *p*

Fl. I. II.
 Ob. I. II.
 Klar. I.
 Basskl. (B.)
 Fag. I. II.
 Hörn. IV. (F.)
 Hörn. VI.
 Tr. (C)
 Tr. III. IV.
 Viol. I.
 Viol. II.
 Vla.
 Vcll.
 Kb.

Basskl. (B.)
 Fag. I. II.
 Kfag.
 Hörn. IV. (F.)
 Hörn. VI.
 Tr. (C)
 Tr. III.
 Pos. III.
 Viol. I.
 Viol. II.
 Vla.
 Vcll.
 Kb.

Poco più agitato.

Ob. I. II. *mf* *a2*

Klar. I. II. *mf* *a2*

Fag. I. II. *mf* *a2*

Tr. I. (C.) *p*

Pos. III. *p*

Poco più agitato.

I. *p*

Viol. II. *mf*

Vla. *p*

Vcll. *mf*

Kb. *mf*

Ft. I. II. *f* *a2*

Ob. I. II. *f* *a2*

Basskl. (B.) *mf*

Hörn. I. II. (F.) *mf*

Pos. III. *mf*

I. *mf*

Viol. II. *mf*

Vla. *mf*

Vcll. *mf*

Kb. *mf*

Kl. Fl.
Fl. I. II.
Ob. I. II.
E♭-Klar.
I. II.
Klar. (B.) III.
Basskl.
Fag. I. II.
Kfag.
I. II.
Hörn. III. (F) IV.
V. VI.
Tr. I. (C.) II.
Pk.
I. II.
Vcll.
Kb.

Kl. Fl.
Fl. I. II.
Ob. I. II.
Es-Klar.
I. II.
Klar. (B.)
III.
Basskl. (B.)
I. II.
Hörn. III. (C.)
IV.
V. VI.
Tr. I. (C.) II.
Pk.
I.
Viol.
II.
Vla.
Vcll.
Kb.

85

Fl. I. II.

Ob. I. II.

Klar. I. II.

Fag. I. II.

I. II. Tr. (C)

III.

Pos. I. II.

Pk.

mf

f

ff

a2

85

I. Viol.

II.

Vla.

Vcll.

Kb.

mf

f

ff

a2

Fl. I. II.

Ob. I. II.

Es-Klar.

Klar. I. II. (B.)

Fag. I. II.

Kfag.

Tr. III. (C) IV.

Pos. I.

Tub.

I. Viol.

II.

Vla.

Vcll.

Kb.

ff

f

ff

a2

86

Ob. I. II. *ff*
 Es-Klar.
 Klar. I. II. *ff*
 (B.)
 III.
 Basskl. (B.) *ff*
 Fag. I. II.
 Kfag.
 Tr. I. II. (C.)
 Pos. III. Tub.
 Viol. I. II.
 Vla.
 Vcll.
 Kb.

Fl. I. II.
 Es-Klar.
 Fag. I. II.
 Kfag.
 Tr. I. II. (C.)
 Pos. III. Tub.
 Viol. I. II.
 Vla.
 Vcll.
 Kb.

87

Fl. I. II.

Ob. I. II.

Es-Klar.

I. II.

Klar. (B.) III.

Fag. I. II.

I. II.

Hörn. (F.) III. IV.

Tr. I. (C.) II.

I. II.

Pos. III. Tub.

Kb.-Pos.

87

I.

Viol. II.

Vla.

Vcll.

Kb.

Fl. I. II. *ff* *a 2* 88
 Ob. I. II. *ff* *a 2*
 Es-Klar. *ff*
 I. II. *ff* *a 2*
 Klar. (B.) III. *ff*
 Fag. I. II. *ff*
 K.Fag. *ff*
 I. II. *ff*
 Hörn. III. IV. *ff*
 V. VI. *ff*
 I. II. *ff*
 Tr. (C.) III. *ff*
 I. II. *ff* *a 2*
 Pos. III. *ff*
 Tub. *ff*
 Kb.-Pos. *ff*
 Pk. *ff*
 I. *ff* 88
 Viol. II. *ff*
 Vla. *ff*
 Vcll. *ff*
 Kb. *ff*

Kf. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Basskl. (B.)
 Fag. I.
 II.
 Kfag.
 I.
 II.
 Hörn. III.
 (F) IV.
 V.
 VI.
 I. II.
 Tr. (C.)
 III. IV.
 I. II.
 Pos.
 III.
 Tub.
 Kb.-Pos.
 Pk.
 Beck.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

tr.
dreihängend mit Schwammschlägel

89

Kl. Fl.
Fl. I. II.
Ob. I. II.
Es-Klar.
I. II.
Klar. (B.)
III.
Basskl. (B.)
Fag. I. II.
Kfag.
I. II.
Hörn. (F.)
III. IV.
I. II.
Tr. (C.)
III. IV.
I. II.
Pos.
III.
Tub.
Pk.
I.
Viol.
II.
Vla.
Vcll.
Kb.

Kl. Fl.
Fl. I.
Fl. II.
Ob. I.
Ob. II.
Fis-Klar.
I. II.
Klar. (B.)
II.
Basskl. (B.)
Fag. I.
Fag. II.
Kfag.
I.
II.
Hörn. III.
(F.) IV.
V.
VI.
Pos. III.
Tub.
Kb.-Pos.
I.
Viol.
II.
Ma.
Vcll.
Kb.

U.E. 2580.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is organized into measures, with some measures containing multiple notes and rests. The overall style is that of a handwritten manuscript, with clear notation and legible labels.

Instrument Labels:

- Klar. (B.)** (Clarinet in B)
- Basskl. (B.)** (Bass Clarinet in B)
- Fag. I. II.** (Flute I and II)
- Kfag.** (Korffage)
- Hörn III. IV.** (Horn III and IV)
- I. II.** (First and Second Violins)
- Pos. III. Tub.** (Trumpet III and Trombone)
- Kb.-Pos.** (Kornett-Posaune)
- Pk.** (Percussion)
- Gr. Tr.** (Grande Tromme)

Dynamic Markings:

- ff* (fortissimo)
- mf* (mezzo-forte)

Other Notation:

- Notes: Quarter notes, eighth notes, sixteenth notes, and rests.
- Accents: *tr* (trill).
- Articulation: *acc* (accents).

I.
Viol.

II.
Vla.

Vcll.

Kb.

pp subito

sfz

sfz

90

I.
Viol.

II.

Vla.

Vcll.

Kb.

Handwritten musical score for measures 90-95. The score is for five instruments: Violins I and II, Viola, Violoncello, and Kontrabaß. Measures 90-95 are shown. The Viola part has a melodic line with slurs and dynamics markings 'p' and 'pp'. The other parts are mostly rests.

91

I. II. Hörn. (F.)
 III.
 I. II. Pos.
 III.
 I. Viol.
 II.
 Vla.
 Vcll.
 Kb.

(m. D.)
 pp
 (m. D.)
 pp
 p
 pp
 pp

92

Pos. I.
 II.
 Pk.
 I. Viol.
 II.
 Vla.
 Vcll.
 Kb.
 Krsg.
 Pos. I.
 II.
 Pk.
 I. Viol.
 II.
 Vla.
 Vcll.
 Kb.

tr
 pp
 pizz.
 pp
 pizz.
 pp
 pp
 arco
 pp
 pp

Tempo I. (Adagio.)

93

Viol. I. II. *p aspr.*

Vla.

Vcll. u. Kb.

Viol. I. II. *cresc. sempre*

Vla.

Vcll. u. Kb.

Viol. I. II. *f*

Vla.

Vcll. u. Kb.

94

acceler.

Viol. I. II. *pp cresc. sempre molto*

Vla.

Vcll. u. Kb.

Viol. I. II. *rit. Largo.*

Vla.

Vcll. u. Kb.

Largo.

95

Viol. I. II. *fff sempre pp*

Vla.

Vcll. u. Kb.

Viol. I. II. *dim. rit. G.P.*

Vla.

Vcll. u. Kb.

Agitato. (come prima)

96

Klar. I.
 (B.)
 a2
 Fag. I.
 II.
 mf
 Hörn. I.
 (F.) II.
 p
 I.
 Viol.
 II.
 p
 Vla.
 p
 Viol.
 mf
 Kb.

97

Fl. I.
 II.
 mf
 a2
 Ob. I.
 II.
 mf
 a2
 I. II.
 Klar.
 (B.)
 III.
 mf
 Hörn. I.
 (F.) II.
 mf

98

I.
 Viol.
 II.
 3
 mf
 Vla.
 p
 Viol.
 mf
 Kb.

Fl. I. II.
 Ob. I. II.
 Klar. (B.) I. II.
 Basskl. (B.) III.
 Fag. I. II.
 Kfag.
 Tr. (C.) I. II.
 Pos. III. Tuß.
 Viol. I.
 Viol. II.
 Vla.
 Vcll.
 Kb.

The score is written for a full orchestra and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) are playing a melodic line with various ornaments and slurs. The brass section (Trumpet, Trombone) is playing a rhythmic pattern. The woodwinds and strings are marked with *f* (forte) and *cresc.* (crescendo). The woodwinds and strings are marked with *acc.* (accent) and *sl.* (slur). The woodwinds and strings are marked with *tr.* (trill) and *gr.* (grace note). The woodwinds and strings are marked with *3* (triple) and *4* (quadruple). The woodwinds and strings are marked with *5* (quintuple) and *6* (sextuple). The woodwinds and strings are marked with *7* (septuple) and *8* (octuple). The woodwinds and strings are marked with *9* (nonuple) and *10* (decuple). The woodwinds and strings are marked with *11* (undecuple) and *12* (duodecuple). The woodwinds and strings are marked with *13* (tredecuple) and *14* (quadruple). The woodwinds and strings are marked with *15* (quintuple) and *16* (sextuple). The woodwinds and strings are marked with *17* (septuple) and *18* (octuple). The woodwinds and strings are marked with *19* (nonuple) and *20* (decuple). The woodwinds and strings are marked with *21* (undecuple) and *22* (duodecuple). The woodwinds and strings are marked with *23* (tredecuple) and *24* (quadruple). The woodwinds and strings are marked with *25* (quintuple) and *26* (sextuple). The woodwinds and strings are marked with *27* (septuple) and *28* (octuple). The woodwinds and strings are marked with *29* (nonuple) and *30* (decuple). The woodwinds and strings are marked with *31* (undecuple) and *32* (duodecuple). The woodwinds and strings are marked with *33* (tredecuple) and *34* (quadruple). The woodwinds and strings are marked with *35* (quintuple) and *36* (sextuple). The woodwinds and strings are marked with *37* (septuple) and *38* (octuple). The woodwinds and strings are marked with *39* (nonuple) and *40* (decuple). The woodwinds and strings are marked with *41* (undecuple) and *42* (duodecuple). The woodwinds and strings are marked with *43* (tredecuple) and *44* (quadruple). The woodwinds and strings are marked with *45* (quintuple) and *46* (sextuple). The woodwinds and strings are marked with *47* (septuple) and *48* (octuple). The woodwinds and strings are marked with *49* (nonuple) and *50* (decuple). The woodwinds and strings are marked with *51* (undecuple) and *52* (duodecuple). The woodwinds and strings are marked with *53* (tredecuple) and *54* (quadruple). The woodwinds and strings are marked with *55* (quintuple) and *56* (sextuple). The woodwinds and strings are marked with *57* (septuple) and *58* (octuple). The woodwinds and strings are marked with *59* (nonuple) and *60* (decuple). The woodwinds and strings are marked with *61* (undecuple) and *62* (duodecuple). The woodwinds and strings are marked with *63* (tredecuple) and *64* (quadruple). The woodwinds and strings are marked with *65* (quintuple) and *66* (sextuple). The woodwinds and strings are marked with *67* (septuple) and *68* (octuple). The woodwinds and strings are marked with *69* (nonuple) and *70* (decuple). The woodwinds and strings are marked with *71* (undecuple) and *72* (duodecuple). The woodwinds and strings are marked with *73* (tredecuple) and *74* (quadruple). The woodwinds and strings are marked with *75* (quintuple) and *76* (sextuple). The woodwinds and strings are marked with *77* (septuple) and *78* (octuple). The woodwinds and strings are marked with *79* (nonuple) and *80* (decuple). The woodwinds and strings are marked with *81* (undecuple) and *82* (duodecuple). The woodwinds and strings are marked with *83* (tredecuple) and *84* (quadruple). The woodwinds and strings are marked with *85* (quintuple) and *86* (sextuple). The woodwinds and strings are marked with *87* (septuple) and *88* (octuple). The woodwinds and strings are marked with *89* (nonuple) and *90* (decuple). The woodwinds and strings are marked with *91* (undecuple) and *92* (duodecuple). The woodwinds and strings are marked with *93* (tredecuple) and *94* (quadruple). The woodwinds and strings are marked with *95* (quintuple) and *96* (sextuple). The woodwinds and strings are marked with *97* (septuple) and *98* (octuple). The woodwinds and strings are marked with *99* (nonuple) and *100* (decuple).

98

Kl. Fl.
 Fl. I. II.
 Ob. I. II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Basskl. (B.)
 Fag. I. II.
 RFag.
 I. II.
 Hörn. III. IV. (F.)
 V. VI.
 I. II.
 Tr. (C.)
 III. IV.
 I. II.
 Pos.
 III.
 Tüb.
 I.
 Viol.
 II.
 Vla.
 Viol.
 Kb.

Musical score for measures 98 and 99. The score includes parts for various instruments and voices, with dynamic markings such as *mf*, *f*, *ff*, *p*, *cresc.*, and *ff*. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a system of staves, with measures 98 and 99 clearly marked.

Poco meno mosso.

II. Klar. (B.) III. Fag. I. II. Kfag. Hörn. I. (F.) II. Pos. III. Viol. I. II. Vla. Vcll. Kb.

99

II. Klar. (B.) III. Basskl. (B.) Fag. I. II. Viol. I. II. Vla. Vcll. Kb.

Poco a poco allargando sempre.

Ob. I. *mf*

Basskl. (B.)

Fag. I. II.

II. *o.D.*

Hörn. (F) IV. *mf* *o.D.*

I. Viol. *mf*

II.

Vla.

Vcll.

Kb.

100

Fl. I. II. *al*

Ob. I. *f* *cresc.*

KFag. *f*

II.

Hörn. III. IV. *f*

V.

Tr. I. (C) II. *al* *f*

Pos. III. Tüb. *f*

I. Viol. *f* *cresc.*

II. *f* *cresc.*

Vla.

Vcll. *f* *cresc.*

Kb. *f* *cresc.*

XI. Fl.
 Fl. I.
 II.
 I.
 Hörn. III.
 (F)
 V.
 I. II.
 Tr. (C.)
 III. IV.
 I. II.
 Pos.
 III.
 Kb.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

ff
 f
 cresc.
 sf
 ff
 sf
 ff

Kl. Fl.
 Fl. I.
 II.
 Ob. I.
 II.
 Es-Klar.
 I. II.
 Klar. (B.)
 III.
 Fag. I.
 II.
 Kfag.
 I. II.
 Tr. (C.)
 III. IV.
 I. II.
 Pos.
 III.
 Tüb.
 Kb.-Pos.
 Pk.
 I.
 Viol.
 II.
 Vla.
 Vcll.
 Kb.

101

Kl. Fl.

Fl. I.
II.

Ob. I.
II.

Es-Klar.

I. II.
Klar.
(B.)
III.

Basskl.
(B.)

Fag. I.
II.

Kfag.

I.
II.

Hörn. III.
(F) IV.

V.
VI.

I. II.
Tr. (C.)

III. IV.

I. II.
Pos.

III.

espr.

$\alpha 2$

f espr.

mf espr.

mf espr.

f

f espr.

f

f espr.

mf

$\alpha 2$

mf

mf

p

101

I. Viol. I.

II. Viol. II.

Vla.

Vcll.

Kb.

102

Handwritten musical score for Violins I and II, Viola, Cello, and Double Bass. The score is on aged paper with five staves. Violin I and II parts are in treble clef. Viola is in alto clef. Cello and Double Bass are in bass clef. The music features various notes, rests, and dynamic markings like 'mf' and 'cresc.'

Largo.

103

[illegible]

103

Largo.

103

Largo.

simile

I.
Viol.

II.

mf

div.
ff

Viola.

cresc.

ff

sempre

simile

Viol.

cresc.

ff

simile

DB.

cresc.

ff

simile

[illegible]

Fl. I.
Fl. II.
Ob. I.
Ob. II.
Es-Klar.
Klar. I. II.
Klar. (B) III.
Basskl. (B)
Fag. I.
Fag. II.
Kfag.
Hörn. I. II.
Hörn. (F) III. IV.
Hörn. V. VI.
Tr. (C) I. II.
Tr. (C) III. IV.
Pos. I. II.
Pos. III.
Tub.
Kb.-Pos.
Pk.
Tromt.
Gr. Tr.
Beck.

Più largo.

rit.

I. Viol.
II. Viol.
Vla.
Vcll.
Kb.

M Krenek, Ernst
1001 Symphony, no. 2, op. 12,
K88 Zweite Symphonie
op.12

Ms. A

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